

YESTERDAY'S MEMORIES

"dedicated to the history of R&B music"

Vol. 2 No. 4

Issue 8 \$1.00



THE BACHELORS

SPECIAL ISSUE
BACK TO BALTIMORE / D.C.

WE THREE

Well, here we are! We're celebrating our second anniversary, and what better way to do it than to have another Baltimore/D.C. issue, just like we did last year. Once again, we'd like to thank Les Moskowitz and Alan Lee of Roadhouse Oldies for their invaluable help in putting this issue together.

A word about our photos. Some of the ones you'll see inside are of pretty rotten quality. However, they represent possibly your only chance to see what the groups looked like, so please don't be too critical.

WE REGRET TO ANNOUNCE THAT DUE TO SKYROCKETING COSTS, WE'RE FORCED TO INCREASE OUR PRICES. EFFECTIVE DECEMBER 1ST YM'S PRICE WILL GO TO \$1.50. REVISED SUBSCRIPTION PRICES WILL BE FOUND IN THE LOWER RIGHT-HAND CORNER OF THIS PAGE. And don't forget (sales pitch), most of your subscriptions expire with this issue (anyone whose address label has an "8" in the upper right-hand corner). Why not renew now? Don't take a chance on missing out on more of these great group stories. It's only \$5.00 (U.S.A.) for four big issues (a full year) of YM (P.O. Box 1825, New York, New York 10022). And please let us know well in advance when you move. Third class mail is not forwarded and if we're not notified in time, we'll have to charge for another copy.

Most of all we'd like to say "Thank You" to those who have really done the most for Yesterday's Memories - YOU! By your enthusiasm and support, you've kept YM going strong.

Thanks again, hope to see you all throughout our third year.

YESTERDAY'S MEMORIES
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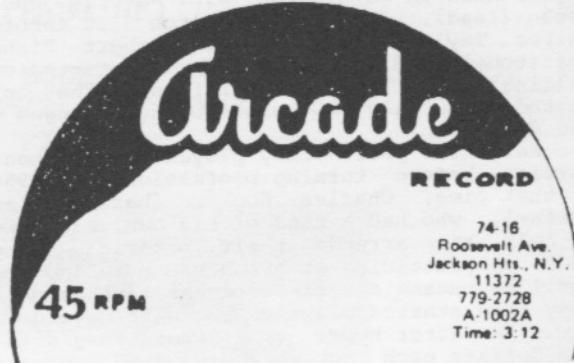
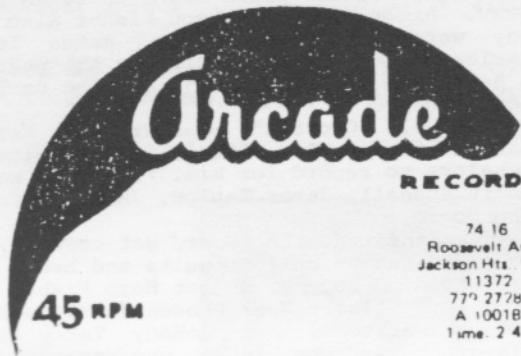
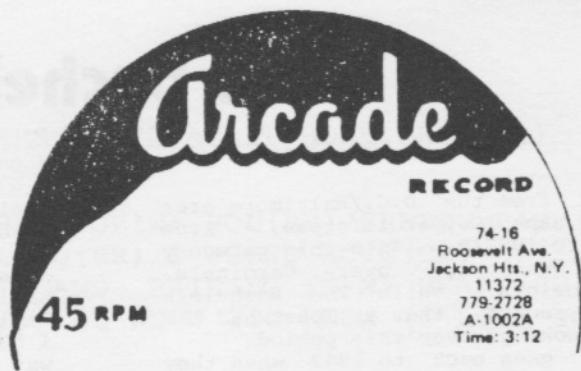
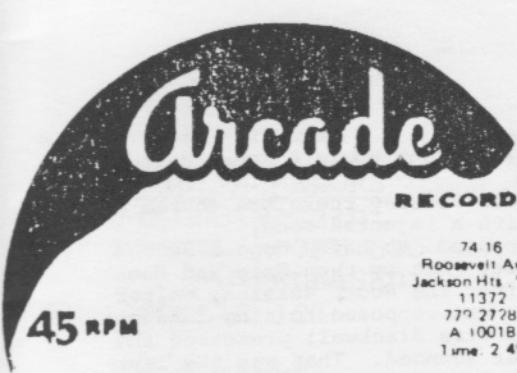
ON THE COVER:

THE BACHELORS (Ca. 1956):
HERB FISHER, JAMES WALTON,
ROBERT RUSSELL, JOHN BOWIE,
CHARLES BOOKER

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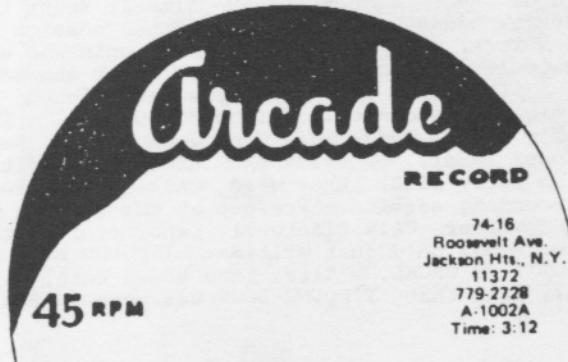
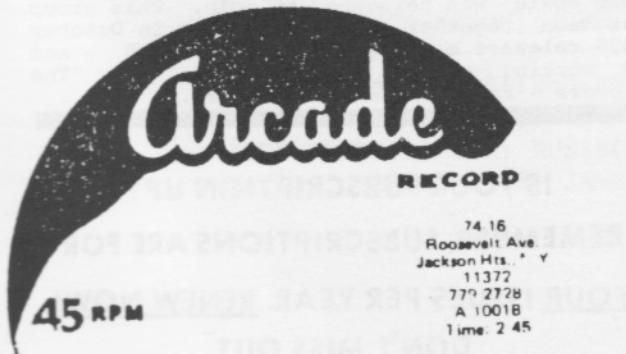
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the bachelors

By Marv Goldberg
Based on interviews with John Bowie & James Walton

Many groups from the D.C./Baltimore area had roughly the same 10-year lifespan - from around 1946/7 to 1957/8. Into this category would fall The Swallows, Clovers, Cardinals, Orioles and Bachelors. While The Bachelors never had a hit record, they at least had the talent to get bookings over this period.

Their story goes back to 1947 when they started practicing outside Garner Paterson High School in Washington, D.C. Waverly "Buck" Mason (lead), James "Toy" Walton (1st tenor), Walter Taylor (2nd tenor), Herbert Fisher (baritone) and John Bowie (bass) started out calling themselves The Caverliers. That only lasted about a week before being changed to The Jets.

For three years they played mostly house parties, before turning professional in 1950. At that time, Charles Booker (baritone and guitar), who had a band of his own, was asked to help them arrange their material. They ended up practicing at his house more and more until he became a semi-permanent sixth member. They then started playing The Club Caverns in D.C. (an after hours spot where they'd earn six dollars each per week plus food and tips) on and off for about three years. The Jets also appeared on the "Caravan" TV show once every couple of months.

Another Washington night spot was The Cotton Club. Here they were seen by Earthaline Lee, who became their manager. In late 1952 she got them a recording session with Eddie Heller's Rainbow Records. They went to New York for a week during which time they cut THE LOVERS and DRAG IT HOME BABY. (Walter Taylor was supposed to have led DRAG, but became hoarse the week of the session and Charles Booker took over.) They also met Heller's prize New York group - The 5 Crowns.

The Jets went back to Washington, expecting the record to be heading to the top within a week. However, it was six months before it was even released and then didn't cause much of a stir. In the meantime, Buck Mason had been drafted and was replaced by Robert Russell.

In 1953, The Jets played Turner's Arena when Amos Milburn was in the audience. Milburn set up a recording session with Aladdin Records, for which he recorded. Through correspondence with Aladdin's Eddie Mesner, The Jets learned that there already was a Jets' group on the label (actually The Hollywood Flames), so a name change was in order. They picked out several names and the one Mesner chose was "The Bachelors."

Although Aladdin was a large independent label and although Mesner himself spent time corresponding with the group, the session (in New York) was rushed and the people who were supposed to rehearse the group never showed up.

After this The Bachelors auditioned for Atlantic and Apollo without success. Then they tried Teddy Reig and Jack Hook's Royal Roost label. Three weeks after the audition (in early 1956) they were called back for a recording session. Present at the session was songwriter Otis Blackwell, who offered them two songs he'd just written: I FOUND LOVE and DON'T BE CRUEL. After they heard both, they all felt that I FOUND LOVE was more suited to

their style. Elvis Presley therefore scored a number one hit with a rejected song.

They were supposed to have done a second session with Roost, but by then Reig and Hook had split up. After the Roost session, Walter Taylor left. He was supposed to sing lead on I FOUND LOVE, but Otis Blackwell preferred the way Charles Booker sounded. That was the last straw for Taylor. Actually he had briefly left previously and his place had been taken by Don Covay. After Roost, Herbert Fisher also left. They were both replaced by James Taylor. Charles Booker had also left for the most part. He had his own band, but joined The Bachelors when he could.

In 1957, Clovers' manager Lou Krefetz, started the Poplar label, and invited the Bachelors to record for him. The group was now Robert Russell, James Taylor, James Walton and John Bowie.

When their fourth record got nowhere, the group decided to call it quits and broke up in early 1958. Toy Walton got Herb Fisher back, along with Wilbert Hess Dobson (baritone), Joe Woodley (baritone) and Johnny Terry (bass). This group was The Links, who recorded SHE'S THE ONE for the Teenage label in 1958. They lasted for about a year, and then Toy and Johnny Terry formed The Knickerbockers with Roosevelt "Tippie" Hubbard (tenor) and Alonzo Simmons (baritone). They were together for four years, but never recorded. Johnny Terry, upon leaving the group, became bass of The Drifters. Toy and Tippie, who had been moonlighting part time with Harold Lucas' Clovers, now joined full time. The fourth member was the old Bachelors' lead Robert Russell, who was now singing bass.

Meanwhile, John Bowie hadn't been idle either. In 1959, Harvey Fuqua left The Moonglows and joined with a D.C. group called The Marquees, making them The New Moonglows. Bowie took Harvey's place in the old Moonglows in order to finish up the group's commitments. Later, Bowie took Harvey's place in the New Moonglows while Harvey was off trying to start up his record company.

In the early sixties, Bowie and Robert Russell toured with Eugene Church (of PRETTY GIRLS EVERYWHERE fame - and the other half of Jesse Belvin's Cliques on THE GIRL IN MY DREAMS). They played The Apollo and stayed together for about nine months. Russell then went off to Harold Lucas' Clovers and Bowie gave it up for a while.

In 1969, Russell died and was briefly replaced by original Clovers' bass Harold Winley. But he wasn't taking it seriously anymore and John Bowie was persuaded to join. This group has been together ever since, and in October 1975 released a new record - BUMP JIVE - and is working on an album to be called: "The Clovers - Past, Present and Future." ■

**IS YOUR SUBSCRIPTION UP?
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THE JETS

RAINBOW 201

THE LOVERS (WM) / DRAG IT HOME BABY (CB)

MID-1953

THE BACHELORS

ALADDIN 3210

ROYAL ROOST 620

UNRELEASED:

POPLAR 101

CAN'T HELP LOVIN' YOU (RR) / PRETTY BABY (WT) 11/53
 YOU'VE LIED (RR) / I FOUND LOVE (CB) 1956
 BABY (RR) AND RAINING IN MY HEART (JB)
 AFTER (JT) / YOU KNOW YOU KNOW (I LOVE YOU) (RR) 1957

THE LINKS

TEENAGE 1009

SHE'S THE ONE (HF) / BABY (HF)

1958

LEADS: WM=WAVERLY MASON, CB=CHARLES BOOKER, RR=ROBERT RUSSELL,
 WT=WALTER TAYLOR, JB=JOHN BOWIE, JT=JAMES TAYLOR,
 HF=HERBERT FISHER



ABOVE: THE JETS (Ca. 1952):

JAMES WALTON, HERB FISHER, WALTER TAYLOR, BUCK MASON, JOHN BOWIE, CHARLES BOOKER

RIGHT: THE BACHELORS (1953-AT THE CLUB CAVERNS IN D.C.):

JOHN BOWIE, ROBERT RUSSELL, WALTER TAYLOR, HERB FISHER, JAMES WALTON





CLUB CAVERNS-1956:
JOHN BOWIE, DON COVAY,
JAMES WALTON

AT THE POPLAR SESSION-1958:
(FROM ARROW) BILL HARRIS
(CLOVERS' GUITARIST), LOU
KREFETZ, JAMES WALTON,
ROBERT RUSSELL, JAMES
TAYLOR (ALL OTHERS ARE
FRIENDS)



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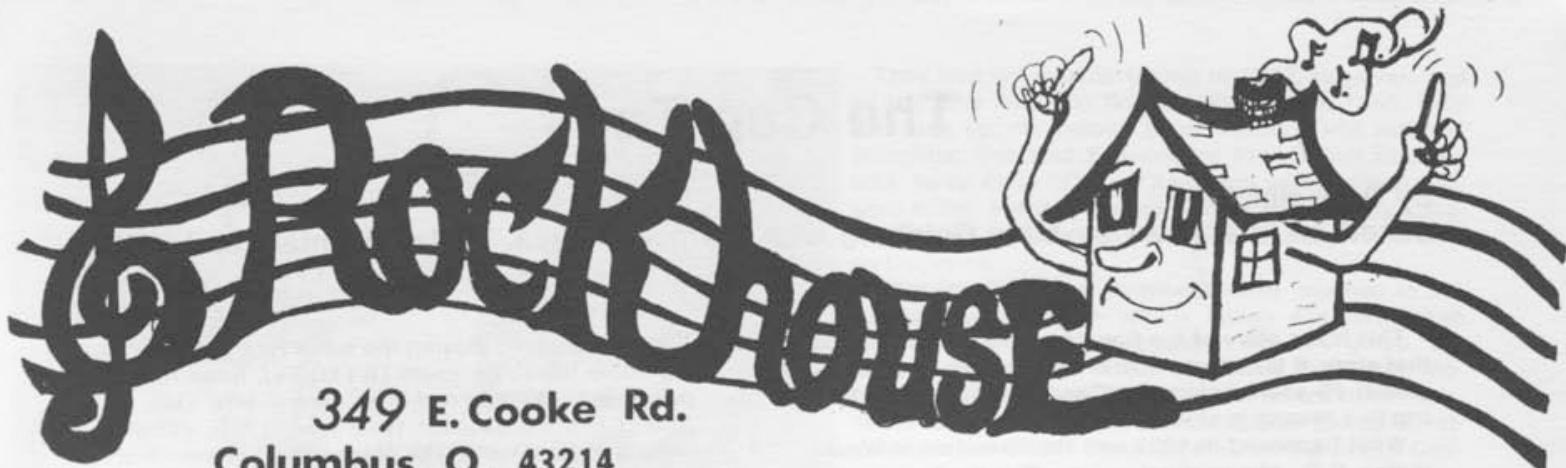
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SUN 277	BILLY LEE RILEY RED HOT/PEARLY LEE (RARE ROCKERS!)	\$2.
ACE 522 (YEL.)	JUNIOR GORDON BLOW WIND BLOW	\$2.
ACE 554	FRANKIE FORD SEA CRUISE/ROBERTA	\$1.
DANDELION (LP)	102 GENE VINCENT BACK & I'M PROUD	\$3.
SUN 312	JERRY LEE LEWIS I'LL SAIL MY SHIP ALONE/IT HURT ME SO	\$1.
ACE 634	JIMMY CLANTON (PIC CVR) LUCKY IN LOVE WITH YOU	\$1.
PITTER PAT 101	SHIN-DIG SMITH (HUEY) THROUGH FOOLIN AROUND	\$1.
ACE 566	FRANKIE FORD ALIMONY/CAN'T TELL MY HEART	\$1.
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The Cap-Tans

By Dave Hinckley

Based on interviews by Marv Goldberg with Harmon Bethea, Lester Fountain and Wilbur Griffin

This is the story of the Cap-Tans. But in order to tell that story, it is necessary first to look back to 1932 — almost 20 years before the Cap-Tans made their first trip to a recording studio.

What happened in 1932 was the formation in Washington, D.C., of a spiritual group called the Progressive Four. Despite the Depression and its harsh effect on record sales, there was a growing market for black vocal groups — thanks to the success of the Mills Brothers and Ink Spots.

The original members of the Progressive Four were Heartwell Mouton (tenor), Wilbur Griffin (lead baritone), Doug Sommers (baritone), and Johnny Allen (bass). They were managed by Lillian Claiborne, who for more than 30 years was a driving force behind much of the black vocal music coming out of Washington.

The Progressive Four stayed together with remarkable tenacity, playing church functions, veterans hospitals, radio shows, etc. etc., right up through World War II. By the end of the war they had experienced a couple of personnel changes: Oliver Armstead (bass) and Lindsay Wilson (lead tenor) replaced Sommers and Allen, while Tom Singletary was added as guitarist.

After the war they added a sixth member, Harmon Bethea (tenor, baritone and bass). Considerably younger than the original members, he was a war veteran attending Washington Junior College of Music.



THE PROGRESSIVE FOUR (Ca. 1948)
(Top to bottom) Harmon Bethea, Lindsay Wilson, Oliver Armstead, Heartwell Mouton, Wilbur Griffin
(With guitar) Tom Singletary

They continued playing the same type of dates, adding some television spots (WTTG-TV), more radio appearances (WPIK), and live shows with DJs Jerry Strong and Hal Jackson (who was in D.C. before migrating to New York). The black vocal harmony market was booming in the late 40s, so they even recorded some non-spirituals for Miss Claiborne's DC label.

And that's where we leave the Progressive Four. But we need one more historical side trip before we actually get to the Cap-Tans.

This time we backtrack to the end of World War II. In the Danewood section of Northeast Washington, four young men formed a vocal quartet. Lester Fountain arranged, played guitar and sang baritone. Floyd Bennett was first tenor and Alfred "Buddy" Slaughter was second tenor and bass. Sherman Buckner, a relative of Slaughter, sang lead.

They called themselves The Buddies, which was the name of a recently deceased vocal trio composed of Slaughter, Bennett and Bradford Fenwick. (The trio had gone to New York seeking fame and fortune. Finding neither, they split up.)

The new Buddies quartet would sing at school plays and talent shows — the usual circuit for local musicians. Their repertoire was influenced heavily by the successful groups of that era — the Ink Spots, Mills Brothers, Cats and the Fiddle, Charioteers, Brown Dots and Four Vagabonds. Among their songs were IF I DIDN'T CARE, SOMEDAY, AGAIN, MY FOOLISH HEART, BECAUSE OF YOU, etc.

In the late 40s they too met Lillian Claiborne, and she became their manager. Fountain remembers her as an active and aggressive manager who considered it her mission to enliven social life in Washington. As a result, she kept them busy with show and club engagements.

About this point, you may be wondering what happened to the Cap-Tans. Well, your patience is about to be rewarded.

Around 1950, Miss Claiborne persuaded Harmon Bethea of the Progressive Four to slip away and join the Buddies, who thus became a quintet and soon started calling themselves the Cap-Tans. The name itself is a play on words: it calls to mind the popular Red Caps and it's a "black" spelling of Captains.

They soon began recording in the Claiborne studios, and their first individual effort, I'M SO CRAZY FOR LOVE, was released by the DC label in July 1950. Cliff Harlan, a DJ on WOOK, thought it had hit potential, and his plugs called it to the attention of Dot Records in Tennessee, which had a much wider distribution network than DC. Dot subsequently bought this and several other masters from Lillian Claiborne, issuing I'M SO CRAZY FOR LOVE in September, followed by WITH ALL MY LOVE in December.

All the Cap-Tans material was recorded by Miss Claiborne and sold to other labels. Dot may have become involved, for example, because of her connection with Wilbur Griffin of the Progressive Four. He was one of the Griffin Brothers, who seem to have sung on almost everything Dot released in the early 1950s. Philadelphia's Gotham label also bought some Cap-Tans material, including YES, which had previously been done by the Progressive Four.



THE CAP-TANS (1951)

(Top) Floyd Bennett, Sherman Buckner
 (Bottom) Alfred Slaughter, Harmon Bethea, Lester Fountain

Only one other Cap-Tans record was issued on Miss Claiborne's own DC label, and that wasn't really a full Cap-Tans effort: they were backing DJ Paul Chapman on COO-COO JUG-JUG. The group had appeared on his show, backed him on that song, and sounded so good he asked them to record it with him.

Much of the Cap-Tans' material was written by group members. Bethea, the music student, was the main contributor, with Fountain also helping. This did not insure their fame as songwriters, of course. When the Crows redid CHIEF, TURN THE HOSE ON ME almost word for word, Rama titled it CALL A DOCTOR and credited the Crows with writing it.

Several Cap-Tans songs were successes for other groups — I'M SO CRAZY FOR LOVE by the Ravens, CRAZY BOUT MY HONEY DIP (as HONEY GEE) by the Saigons — but they did all right on their own, too. Their records sold fairly well and they had developed a smooth, pleasing sound which was a definite link between Ink Spots pop and ballad R&B. Even with a rocker like CHIEF, TURN THE HOSE ON ME, which was clearly a precursor of 50s rock, the arrangement was smooth.

They played the Howard Theater in their hometown four times, but generally they followed Lillian Claiborne's leanings toward dances and night clubs. Among their spots were the Blue Mirror, Club Caverns, 5 O'Clock Club, and Senator Theater in DC, Sparrows Beach in Annapolis, the Showboat Lounge in Philadelphia and the Trenton Arena.

The Cap-Tans were not immune, however, from one perennial adversary of vocal groups: Uncle Sam. Fountain was drafted in 1951, so Raymond Reader (baritone and guitar) was brought in as his replacement and this group recorded some sides which were sold to Coral that year.

They had no records issued in 1952, however, and by the time Fountain finished his hitch in 1953, they had split up. He helped them regroup, with himself, Slaughter, Bradford Fenwick (of the original Buddies trio), tenor Elmo "Chico" Anderson and baritone Lorenzo Miller, but they couldn't come up with any suitable original material, so they never went back to Lillian Claiborne.

After the Cap-Tans' demise, Bethea returned to the spiritual sound from which Lillian Claiborne had wooed him five years previously. His new group, the Progressiveaires, consisted of himself (baritone), Moses Oliver (lead), Paul Davis (tenor), James Baker (baritone), Ezra Davis (bass), and Leo Carter (guitarist, later to join the Clefs). They appeared on the Arthur Godfrey talent scouts show and later, minus Ezra Davis, became the Octaves. Both the Progressiveaires and Octaves recorded for Miss Claiborne and each had one release on DC.

By the late 50s, Bethea moved back toward the Cap-Tans name again. Actually, this new ensemble was called "L'Cap-Tans," a name they picked up in New York to make themselves sound exotically Spanish. Between 1958 and 1962 they had releases on at least eight different labels, and they shifted members more often than a 10-speed bicyclist in San Francisco shifts gears.

On Hollywood, the group included Lester Britton (lead), Richard Stewart (first tenor, baritone), Elmo "Chico" Anderson (second tenor), and Francis Henry (guitar). These four, with the addition of "Baby Jim" Belt (lead), recorded for Savoy, Loop and Hawkeye.



THE OCTAVES (Ca. 1954)

(Top) Harmon Bethea, Moses Oliver, Paul Davis, James Baker
 (Bottom) Leo Carter



THE L'CAP-TANS (Ca. 1958)

(Top) Harmon Bethea, Richard Stewart,
Elmo Anderson
(Middle) Lester Britton
(Bottom) Francis Henry

On Anna, they were Roosevelt "Tippie" Hubbard and James "Toy" Walton (of Bachelors fame), plus Bethea and Belt. On Sabu, Bethea was joined by Johnny Hood (tenor), George Nicholson (tenor, baritone), Robert Osborne (baritone), and Paul Earl (organ).

To top it off, ROCKIN' IN THE JUNGLE on Hawkeye was actually a duet — Bethea and Lillian Claiborne.

As might be expected with such an unstable personnel situation, the groups' music during this stretch was inconsistent. At its best, it was solid upbeat R&B ("doo-wop," if you must).

When the group finally stabilized around 1963, it included Bethea (lead), Johnny Hood, Richard Stewart and Eddie Young (bass). But by then a new factor had changed all equations in the music business: the British invasion. So Bethea and Miss Claiborne, like hundreds of other music people everywhere, began hunting for a gimmick to make themselves recognizable. They ultimately decided on a little reverse psychology: Bethea would don a mask, so no one could recognize him. They called the group Maskman and the Captains.

They didn't exactly drive the Beatles out of the Top Ten, but they did stay together for several years before the next big change came. Around 1968 Stewart and Young left, replaced by baritone Paul Williams and bass Tyrone Gray. Bethea kept his mask, but the group was renamed the Agents. They had a couple of hits in 1969: ONE EYE OPEN and MY WIFE, MY DOG, MY CAT.

The Agents are still singing today, although Paul Ruffin has replaced Williams. When not recording, Bethea works for the Postal Service. ■

• **DOT Is On TOP With . .**
"I'M SO CRAZY FOR LOVE"
 /w **"CRAZY ABOUT MY HONEY DIP"**

By THE CAP-TANS

Dot # 1009



**MASKMAN AND THE AGENTS (Ca.
1968)**

Harmon Bethea, Tyrone Gray, Paul Williams, Johnny Hood

The Cap-Tans

ORIGINAL GROUP:

DC		
8054 YOU'LL ALWAYS BE MY SWEETHEART / COO-COO JUG-JUG (Paul Chapman featured)		
I'M SO CRAZY FOR LOVE (SB) / CRAZY BOUT MY HONEY DIP (HB)	7/50	
DOT		
1009 I'M SO CRAZY FOR LOVE / CRAZY BOUT MY HONEY DIP	9/50	
1018 WITH ALL MY LOVE (SB) / CHIEF TURN THE HOSE ON ME (HB/AS)	12/50	
15114 WITH ALL MY LOVE / I'M SO CRAZY FOR LOVE	11/53	
GOTHAM		
233 MY MY AIN'T SHE PRETTY (HB/AS) / NEVER BE LONELY (FB)	1951	
268 YES (SB/HB) / WAITING AT THE STATION (HB)	1951	
CORAL		
65071 ASKING (SB) / WHO CAN I TURN TO (SB)	12/51	

Unreleased masters by the original group:

GRATEFUL (SB); DON'T BELIEVE WHAT THEY SAY ABOUT ME (HB); I THOUGHT I COULD FORGET YOU (SB); I LOVE YOU SO (SB); I FEEL LIKE BALLING SOME MORE (HB); GOODNIGHT MOTHER (HB); LET'S PUT OUR CARDS ON THE TABLE (HB)
(Note: the first five were recently put out on Roadhouse. The last two may have been released on DC.)

THE PROGRESSIVE FOUR:

DC		
8037 DARLING NELLY GRAY (LW/HB) /		
8048 YES (WG) / SATCHELMOUTH BABY (HB)	1949	
8052 RING THOSE GOLDEN BELLS (LW) / VALE OF TIME (WG/HB)	1949	

PROGRESSIVEAIRES

DC		
MY JOURNEY'S END (MO) / LET THE BIRDS SING HIS PRAISES (JB/HB)		
OCTAVES		
DC		
OPEN UP AND LET ME IN (HB) /		

HARMON BETHEA'S LATER GROUPS

HOLLYWOOD (L'CAP-TANS)

1092 THE BELLS RING OUT (LB) / CALL THE DOCTOR (HB)		Ca. 1958
DC (L'CAP-TANS WITH THE 'GO' BOYS)		1959

SAVOY (L'CAP-TANS)

0416 HOMEWORK (BJ) / SAY YES (BJ)		1959
-----------------------------------	--	------

LOOP (CAP-TANS)

REVENUE MAN (BJ) /		
--------------------	--	--

HAWKEYE (WAILING BETHEA AND THE CAP-TANS)

0430 ANNIE PENGUIN (BJ) / ROCKIN' IN THE JUNGLE (HB/LC)		
---	--	--

SABU (BETHEA AND THE CAP-TANS)

501 YOU BETTER MIND (HB) / I WANNA MAKE LOVE (HB)		
103 WHENEVER I LOOK AT YOU (HB) / ROUND THE ROCKET (HB)	10/63	

ANNA (CAP-TANS)

1122 I'M AFRAID (TH) / TIGHT SKIRTS (HB)		1960
--	--	------

DC (BOB MARSHALL'S CRYSTALS AND JERRY HOLLAND WITH THE CAP-TANS)

0433 BIG BITE OF THE BLUES / AIN'T NO BIG THING (Instrumental)		1962
--	--	------

GAMMA (MASKMAN AND AGENTS)

674 THERE'LL BE SOME CHANGES (HB) / NEVER WOULD'VE MADE IT (HB)		1968
---	--	------

DYNAMO (MASKMAN AND AGENTS)

118 THERE'LL BE SOME CHANGES / NEVER WOULD'VE MADE IT		1968
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125 ONE EYE OPEN (HB) / YAW'LL (HB)

131 MY WIFE, MY DOG, MY CAT (HB) / LOVE BANDITO (HB)		Late 1968
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136 GET AWAY DREAMS (HB) / I WOULDN'T COME BACK (HB)

136 GET AWAY DREAMS (HB) / I WOULDN'T COME BACK (HB)		1969
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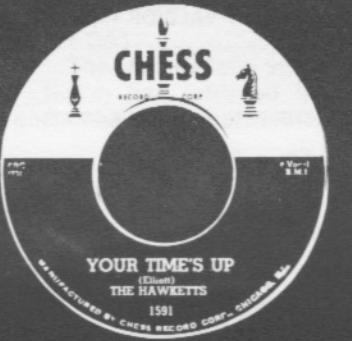
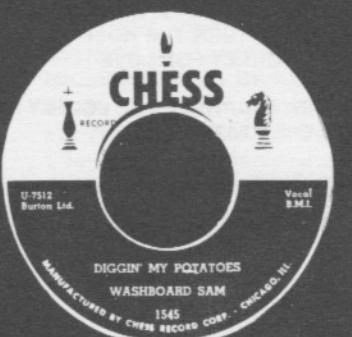
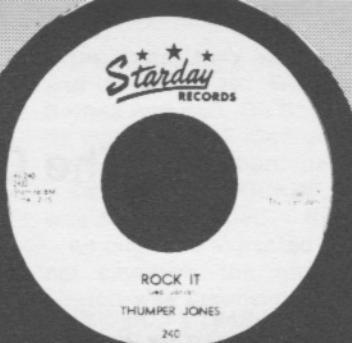
VIGOR (MASKMAN AND AGENTS)

707 STAND UP (HB) / Part 2		
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JAN JAN

804 PRICES AND CRISIS (HARMON BETHEA, THE MASKMAN) / PRICES AND CRISIS (THE MASKMAN'S BAND)		1974
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Leads: SB=Sherman Buckner; HB=Harmon Bethea; AS=Alfred Slaughter; FB=Floyd Bennett; WG=Wilbur Griffin; LB=Lester Britton; BJ=Baby Jim; TH=Tippie Hubbard; LW=Lindsay Wilson; MO=Moses Oliver; JB=James Baker; LC=Lillian Claiborne



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the Honey Boys

By Phil Chaney

I recently did a story about The Honey Boys for Art Mariano as a return favor for his pressing up two unreleased masters I had by them. There is only so much you can write about a group who only had one record released. There are a hundred or more incidents I could relate about this group for you, but if you were not around Baltimore during the 1950's, places and names would be strange to you. But for those collectors who thrive on bones or those who did not see my other story I will try to let you know The Honey Boys as I knew them.....

The Honey Boys were like any of a thousand other groups around Baltimore trying to make records at the time. It was 1954 when they formed. The group then consisted of Calvin "Khaki" Kollette (lead), John "Prince" Billy (1st tenor), Diason "Dixon" Stokes (baritone) and Roland "Big Boy" Jackson (bass). They came from East Baltimore, the same neighborhood as The Cardinals, The Kings and The Swallows... and a few years later The Sonnets and M.G.M.'s Blentones (who had one record out called LILY/MILITARY KICK).

Well, The Honey Boys started out practicing in a place that was considered a lucky spot for vocal groups - a back room in a shoe shine parlor called Shaw's. It was supposed to bring anyone who practiced there a record contract. (It was the same place The Orioles and Swallows had used, so you know there was always a group of some kind at Shaw's practicing, and I was found frequently at Shaw's listening to these groups.) The Honey Boys and I became friends and I and another guy were always following them around wherever they sang; and they sang wherever they were.

The Honey Boys were not the greatest group. They used no fantastic tenor runs nor any vocal trickery....they sang mostly straight harmonies, but they sang them very well.

Through a friend, namely Eddie Rich of The Swallows, they were able to get an audition with Modern Records in early 1955 so off to New York City went The Honey Boys. Their chance had arrived and I was delirious; my group was going to record. They had about 30 or so songs down pat, plus 5 or 6 originals. But when they got to New York, instead of being rushed to the studio, they were rushed to a hotel room, handed 2 songs, and told to work them out the best they could. So for the next ten hours or so they worked to be ready. Khaki was so hoarse when they finally got to the studio, he ate lemon after lemon to clear his throat for the session. I think this seriously affected the performance on the sides.

Because I had heard Khaki blow notes other leads only dreamed about, when I heard the record some weeks later I couldn't believe it was him. Anyway needless to say, NEVER LOSE FAITH IN ME/VIPPITY VOP (Modern #980) did not make recording history. It was only a minor hit locally, even though it was very well done under the circumstances.

The Honey Boys were not discouraged. They came home and continued to work night clubs and got some nice bookings at Atlantic City with The Flamingos among others. They never

made another record for Modern, although at the group's own expense they cut two sides locally, UNCHAINED MELODY/HONEY LOVE, which John Billy had the only copy of. It was not released until recently (by Art Mariano on his Boogie Music label). This was recorded in 1956 and John Billy is heard doing the lead voice on both sides. Also on this record Eddie Rich is doing 1st tenor, having replaced Khaki Kollette. In 1958, Eddie Rich left to rejoin The Swallows (along with Khaki) and was replaced by Larry Jones, of another local group, The Capitals.

The final chapter of The Honey Boys came about in 1962 or 1963, but not before they recorded four sides for Motown, none of which were ever released. John Billy says a dude by the name of Alphonso Higgins has these masters and is now living somewhere in California.

Calvin Kollette had another shot at making records in 1958-59 when he and Eddie Rich reformed The Swallows and did some sides for the Federal label. The records went nowhere and Calvin is since deceased.

John Billy and Diason Stokes started playing their own instruments and have formed a group called The Generators. John is an accomplished organist and piano player while Dixon handles the drum work. The other members are Joe Coates and Freddie Knott on guitar and bass. They still play around town here on weekends and they go an oldies set that's filled with nostalgia. They play very well, but I wish they were still The Honey Boys of old. A one shot group in the one shot era. I will never forget The Honey Boys.....my own group■



THE HONEY BOYS (1955):

(FROM TOP) CALVIN KOLLETTE, JOHN BILLY, DIASON STOKES, ROLAND JACKSON



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LEFT: THE HONEY BOYS(Ca.1957):

EDDIE RICH, JOHN BILLY, ROLAND JACKSON,
DIASON STOKES

ABOVE: THE HONEY BOYS(1958):

JOHN BILLY, DIASON STOKES, ROLAND
JACKSON, LARRY JONES

YESTERDAY'S MEMORIES is now on a "New Subscribers' Drive." After publishing on a regular basis for two years, we feel that we have indeed proven ourselves to be reliable. To all the doubting Thomases who felt that we would fold after two or three issues, we're happy to say that you were wrong. To those who had faith in us and subscribed, we would like to offer a bonus. For each new subscriber you get to YESTERDAY'S MEMORIES, we will increase your subscription by one issue. But remember, it must be a new subscriber, not someone who has subscribed before. With enough new subscriptions, you can be guaranteed many, many issues of YESTERDAY'S MEMORIES FREE.

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BELLS OF ST. MARY-BOB B. SOXX & BLUEJEANS
SANTA CLAUS IS COMING TO TOWN-CRYSTALS
SLEIGH RIDE - RONETTES

SIDE II

I SAW MOMMY KISSING SANTA-RONETTES
RUDOLPH RED NOSED REINDEER-CRYSTALS
WINTER WONDERLAND - DARLENE LOVE
PARADE OF WOODEN SOLDIERS-CRYSTALS
CHRISTMAS BABY PLEASE COME HOME -
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THE TWILIGHTERS

By Les Moskowitz

Compiling a discography for The Twilighters on Marshall is an easy task; finding a copy of the record for one's collection is another matter. The record in question, PLEASE TELL ME YOU'RE MINE/WONDERING (Marshall 702), is not only a super rare record but also a superb sound from the Baltimore area.

The Twilighters came from the "Old Town" district of Baltimore, where they attended Dunbar High School. This neighborhood also produced The Cardinals and Four Buddies.

The group was composed of: Robert Richardson (lead), William Pierce (first tenor), DeRoy Green (second tenor), Melvin Jennings (baritone) and Earl Williams (bass).

The Twilighters recorded three songs at a recording session in Washington, D.C., in 1953, two of which became the Marshall sides. The previously unreleased

number, entitled LONGING FOR YOU, will soon be released on the Roadhouse label.

In 1953 The Twilighters made one of their rare television appearances on a Cesar Romero telethon. Evidently the appearance didn't generate significant interest in the Marshall record.

Without the appearances and record sales necessary to sustain interest in a singing career, and after a dispute with their manager, The Twilighters broke up.

Several years later, after his release from the Army in 1960, DeRoy Green formed The Cool Gents. The group recorded for Lillian Claiborne in D.C. and BEGGAR TO A QUEEN/AT THE TEEN CENTER was leased to CeeJay Records in the Bronx in 1961 (CeeJay 584). A previously unreleased tune from the same session, PHOEBE, will also be released on Roadhouse. ■



THE TWILIGHTERS:

(TOP) Melvin Jennings, Earl Williams

(BOT) DeRoy Green, Robert Richardson, William
Pierce

THE PLANTS

By Marv Goldberg

Based on an interview with George Jackson

Long thought of as a New York group, The Plants were actually from Schroeder Street in Baltimore. They were neighborhood friends who started singing together in 1955 when they were in their mid-teens.

Before long, George Jackson (lead), Steve McDowell (first tenor), James Lawson (baritone) and Thurmon Thrower (bass) started calling themselves The Equadors and getting some local gigs. They sang R&B and pop, but their idols were The Moonglows. They practiced day and night, mostly in George's mother's kitchen.

In early 1957, The Moonglows, 5 Keys and Johnnie and Joe were appearing at the Royal Theater in Baltimore. The Equadors were hanging around the back, singing, hoping that someone would notice them. The doorman did, and got them backstage where Zell Sanders (mother of Johnnie and owner of J&S Records) listened to them. Liking what she heard, she became their manager and promptly changed their name to The Plants.

A couple of weeks later the group received contracts in the mail and went to New York. At two sessions they recorded DEAR I SWEAR, IT'S YOU, FROM ME and MY GIRL. Strangely enough, Zell got another group, called them The Plants and had them record I SEARCHED THE SEVEN SEAS/I TOOK A TRIP WAY OVER THE SEA (J&S 1604 or 248/249). These were not done by George Jackson's group.

DEAR I SWEAR was a local hit but failed to make any waves across the Country. The Plants made appearances in New York, Baltimore, D.C., Virginia, and North and South Carolina. They appeared at the Royal Theater for a week in a show put on by DJ Hot Rod and also on The Buddy Dean TV Show. Zell also had them back up Baby Wash-

ington on WORK OUT and LOVE IN THE MOONLIGHT, which weren't immediately released.

Finally, with no success and with families to support, The Plants passed into history. George had a few records on his own: WATCHING THE RAINBOW/MISS FRANKENSTEIN (on Lescay), WHEN I STOP LOVING YOU/LONELY NIGHT (on Double R - with the Jive Five backing him up - it reached #2 on Baltimore R&B charts) and TOSSIN' AND TURNIN'/KISS ME (on Mercury). In 1970 his recording of THAT'S HOW MUCH YOU MEAN TO ME (Fame 1468) reached number 48. Most of these songs were penned by George, who is contemplating renewing his career if he can find someone who can manage him on a professional basis. He can be contacted through Yesterday's Memories ■

THE PLANTS

J&S

1602 DEAR I SWEAR/IT'S YOU
1617 FROM ME/MY GIRL

All leads by George Jackson,
except IT'S YOU by James
Lawson.



THE PLANTS (1957):

JAMES STEVE GEORGE THURMON
LAWSON McDOWELL JACKSON THROWER

THE MAGIC TONES

By Phil Chaney

(As related to me by Gene Hawkins & Willie Stokes)

In January of 1951, five teenagers from Baltimore's East Side decided to form a singing group. After many long hours of practice, they felt they were ready to be recognized by the world. All they needed was a name. The youngsters thought so much of their ability and talent, that a strong name was needed. They decided upon The 5 Kings.

In time they even managed to coax a night club owner to let them sing there. On the night of their first appearance, the emcee shouted into the mike: "Here they are! Baltimore's own 5 Kings!" But when they arrived on stage there were five other guys starting to sing. Unknown to them, and not realized by the owner, Bobby Hall & his Kings were also booked; so they finished the night as The Dreamers, hastily named after a guitar.

The group started to become very well known and much in demand around the local night spots. Then they ran into another set of Dreamers! This upset the group so much that they refused to appear anywhere, until they came up with a name nobody else had ever used. They scoured all the record shops searching through labels and groups. Finally they hit upon the "Magic Tones." The guys picked this name for a simple reason: all members of the group could sing every other member's part without changing the original sound in either the harmony or the lead. They also had a guy who could sing bass as deep as Jimmy Ricks of The Ravens or also match the lilting tenor of Clyde McPhatter. That was the magic. This group consisted of Gene Hawkins (2nd tenor & guitar), Arthur "Boxey" Williams (1st tenor), James Williams (baritone), Willie (James "Ricky" Ricks) Stokes (bass) and lead tenor Joseph "Rice" Reed.

The Magic Tones styled themselves after The Ravens because of Ricky's ability to duplicate The Ravens' great bass. Consequently, much of their material was bass-lead oriented. They sang in club after club, private parties, street corners, you name it they sang there. Finally their big break came when they were working a place up on the avenue known as Pythians Castle with The Tilters. The Tilters' managers then were Homer Robertson and a guy known only as Murray. They were also handling The Marylanders at the time. Murray & Robertson were so impressed with The Magic Tones that they took them to New York the very next day to sign contracts and record. This was in August 1952; a little over a year after the group was formed. Gene Hawkins states that they recorded four sides that day: GOOD GOOGA MOOGA, COOL COOL BABY, WHEN I KNEEL DOWN TO PRAY and HOW CAN YOU TREAT ME THIS WAY. Gene Hawkins claims that he and Ricky wrote all four songs. He also claims that he gave Murray and Robertson permission to use their names as co-writers in return for their help in getting them the recording contract. However, his name and Ricky's were omitted from the credits. Once in the studio, Homer Robertson decided that with Ricky Ricks doing the lead, they sounded just like a Ravens' replica, so Joe "Rice" Reed did the lead on all four sides.

Once the recording session was complete,

they were sent back to Baltimore to await further instructions and the release of the record. Gene says he thought they were recording for Jubilee Records, because Robertson also handled The Marylanders and they were recording at the same studios. Either Jubilee was not impressed with the group or else never heard the masters. At the time The Magic Tones made their records, Jubilee was having great success with two other Baltimore groups: The Orioles and The Marylanders. It strikes me as odd for them to overlook a smooth quality group as The Magic Tones. This leads me to believe that Jubilee never even heard the group. This is pure speculation on my part because I don't know what kind of arrangement Robertson had with them.

How the King label wound up with the discs is known only to Robertson and King Records. Gene Hawkins says he didn't know King had produced the record until its release in 1953. He also told me that the group had signed a five year contract for twelve sides, but they never saw the inside of the studio again. (I don't know if they had a personal service contract to Robertson or the label.)

Needless to say, the record did little if anything outside the Baltimore/D.C. area (this was King #4665 - WHEN I KNEEL DOWN TO PRAY b/w GOOD GOOGA MOOGA, released 1953). The disc was either a super flop or received some attention elsewhere because the second one was released rather quickly (King #4681 - HOW CAN YOU TREAT ME THIS WAY b/w COOL COOL BABY, also 1953).

The highlight of The Magic Tones' career came in 1954, when they appeared at The Apollo with a King label tour featuring The Midnighers, The Checkers and Bull Moose Jackson. Incidentally Ricky Ricks was drafted right after the recording session, so he did not appear in this show. His place was taken by Henry Lewis, bass of The Marylanders. But Lewis had to drop out when the show moved on; his commitment with The Marylanders did not coincide with the show. So when that show hit Baltimore's Royal Theater, The Magic Tones were absent.

After this, the group fell apart, but Gene Hawkins continued to improve on his guitar playing by working with various bands. In 1956 Willie Stokes was discharged from the service and he and Gene Hawkins quickly formed another group. This group was composed of Gene Hawkins (guitar & bass), Willie Stokes (1st tenor), Robert "Shue" McGee (2nd tenor), Bobby "Trey" Jackson (lead) and Arthur "Boxey" Williams (baritone). Again they went to New York, this time to the Bell Sound Studios and recorded TEARS IN MY EYES b/w SPANISH LOVE SONG; two more compositions by Hawkins and Stokes. The record was released on a local label in 1957 (Howfum Records). ON TEARS IN MY EYES, Willie Stokes' tenor work is beyond belief. If any collectors can find a copy of the record they will not regret adding it to their collections. This is a great example of the one-shot and goodbye records that dominated the 1950's. Those collectors who have copies of The Magic Tones' records, know what

fine efforts the group was capable of. For those who have never heard them, "Man, you're missing it." GOOD COOGA MOOGA.....■

NOTES: 1) In my Cardinals' article I reported that James "Ricky" Ricks, who later sang with The Cardinals, was his true name. It has however come to light in this article that his true name is Willie Stokes and James "Ricky" Ricks was just a nickname given to him because he sounded so much like The Ravens' bass.
2) SPECIAL THANKS to Val Shively for supplying me with enough copies of The Magic Tones' records for the remaining members. They were greatly appreciated.

DISCOGRAPHY

KING		
4665	WHEN I KNEEL DOWN TO PRAY	5/53
	GOOD COOGA MOOGA	
4681	HOW CAN YOU TREAT ME THIS WAY	8/53
	COOL COOL BABY	
HONFUM		
101	TEARS IN MY EYES	11/57
	SPANISH LOVE SONG	



THE MAGIC TONES (1957):

WILLIE "RICKY" STOKES, GENE HAWKINS, BOBBY JACKSON,
ARTHUR WILLIAMS, ROBERT MC GEE

BITS & PIECES

By Marcia Vance

Screamin' Jay Hawkins now out with SUNDAY FATHER b/w FOLDED FLAG on VCI.....Clifford Curry (lead of The Five Pennies) currently has a hit on Buddah entitled BODY SHOP.....Sad to report the deaths of Jimmy Reed in Oakland, California; Gus Gossert in Knoxville, Tennessee and Zell Sanders (owner of J&S Records) in New York State..... Roulette Records coming out with albums by The Orioles and Cadillacs....The Flamingos' latest on Ronze is IT KEEPS THE DOCTOR AWAY....Gene Chandler now recording for Marsel Records.....Sir Charles Hughes (Carnation Charlie of The Drifters) has a new album out called "From Sir Charles Hughes With Everlasting Love" on the Je-Ena label.....The Bobby Nunn Coasters currently out with IF I HAD A HAMMER (personnel includes Leon Hughes, Julius Anderson, and Stan Beverly (lead of The Hollywood Saxons))....Les Moskowitz has moved Roadhouse Oldies to 958 Thayer Avenue, Silver Spring, Maryland 20910. Good luck Les■

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THE MARVELS

By Dave Hinckley

Interview With James Isom By Marv Goldberg

It took three groups and 21 years, but James "Junior" Isom may finally be on the road to Las Vegas.

Actually, Las Vegas was probably not his goal when he first started singing harmony with some friends around Washington, D.C. in 1954. But a date in Las Vegas, center of big-time show business, would mean the kind of success that so often eluded him and his fellow harmonizers through those years.

The story starts in 1954, when Isom and three buddies from the 12th and Potomac section of Washington formed a vocal group called The Marvels. Before that, they had been mostly what Junior now terms "the neighborhood hoodlums." The others in the group were Sam Gilbert, lead; Ronald Boyd, baritone; and James Mitchell, bass. Isom was second tenor.

Vocal harmony was extremely popular in Washington in the early 50's. Washington's own Clovers, whose "T" Street home territory was near the center of an amazingly musical district, were only one of the groups heard everywhere on radio stations, record store loudspeakers and nightclub stages. Vocal groups formed on street corners and in schools, singing at school assemblies, dances and clubs.

The name of the place where local groups made their big public appearances was not Caesar's Palace, but the Seven Tee Cocktail Lounge or Turner's Arena or Frazier's or the Blue Minor or the Casino Royal, all in that musical corridor which other articles would call the ghetto. Many of those places

were short-lived, and of those which survived, many were eventually burned in the 1968 riots.

Still, while they lasted, they thrived. It was in clubs like these where James Isom and The Marvels played most of their dates - regular acts and talent shows. They also appeared on television, doing Milt Grant's Record Hop.

In 1957, after three years of playing the neighborhood, The Marvels decided to court wider success. They traveled to New York in search of a record contract and, unlike many before and after them, succeeded on their first attempt. They signed with Gene Schwartz' Laurie label where they eventually had one session which produced SHED SO MANY TEARS/SO YOUNG, SO SWEET. Isom sang lead on the first side, Gilbert on the second.

The record never took off, however, and they returned to Washington, hitting the neighborhood circuit again for several years.

By 1962 the sound of popular R&B had changed, as the old harmony was evolving toward the Motown sound. The Marvels, now eight years older, were themselves in an identity crisis: groups called The Marvellos and Marvelettes were both making the records and money that eluded The Marvels.

So they changed their name to The Senators and tried the recording scene again, this time on John Dickerson's Winn label. Their effort here (WEDDING BELLS/I SHOULDN'T CARE both Sam Gilbert leads) also failed, however, and like their namesakes on the baseball team, these Senators found themselves at a dead end.

As morale plummeted and members began missing rehearsals, Junior Isom left to join The Satisfactions. This group included Lorenzo Hines (first tenor), Earl Jones (baritone and second tenor), and Fletcher Lee (bass and drums). Isom still sang second tenor and also played

guitar.

This unit had one record released in 1964 on the Smash label. GIVE ME YOUR LOVE/TAKE IT OR LEAVE IT both featured Isom singing lead.

Again, the record did not sell particularly well, but this time Isom and his group were tasting some success. They were in considerable demand for personal appearances throughout the 60's, appearing from Acapulco to Toronto.

It still wasn't Las Vegas, but it was a lot bigger than the Washington corridor.

Around 1970, The Satisfactions recorded some masters at Conway Twitty's Oklahoma studios. These

were taken to New York and sold to Alouette Productions, which in turn sold them to the Lionel label (a division of Lionel Trains). In 1973 an album was released on Detroit's Hot Wax label, entitled "Think Of The Children."

And now The Satisfactions' next step - at least in dreams - is Vegas. They are preparing their act and waiting for the break.

The current group consists of Lee, Jones, Brian Bennett (fender bass), Mike Vlohoukis (keyboard) and Steve (guitar). Plus James Isom, one-time neighborhood hoodlum, who has come a long way in 21 years ■

LAURIE 3016 SHED SO MANY TEARS (JI)/SO YOUNG SO SWEET (SG) MARVELS 1957
WINN 1917 WEDDING BELLS (SG)/I SHOULDN'T CARE (SG) SENATORS 4/62

SATISFACTIONS:

SMASH	GIVE ME YOUR LOVE (JI)/TAKE IT OR LEAVE IT (JI)	1964
LIONEL	THIS BITTER EARTH (JI)/OLD MAN RIVER (JI)	1970
LIONEL	ONE LIGHT, TWO LIGHTS (JI)/TURN BACK THE TEARS (JI)	1970

LEADS: JI = JAMES ISOM, SG = SAM GILBERT

THE EVERLOVABLE JIVIN' JOE OF

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IN THE WHOLE WIDE WORLD — BABY YYYY....

THE GROUPS WERE THE GREATEST...
...AND THE LOCAL GROUPS WERE EVEN BETTER

If nothing else is learned from the two issues of Yesterday's Memories dealing with the Baltimore/Washington vocal group scene, it should be apparent that there was certainly no lack of talent in this geographic area. As Dave Hinckley pointed out in his Introduction to Part I (YM issue #4), the basic obstacle to success was the general lack of any local record companies willing to promote this great wealth of undiscovered talent.

A small percentage of the active vocal groups mustered the courage to travel to New York City, where it was then necessary to bang on door after door at 1650 Broadway, pleading for a chance to be heard. The competition between established groups was already intense, and the chances for unknown out-of-towners with no inside contacts were next to nil. Several Baltimore/Washington groups defeated the odds and made it big: The Clovers, The Orioles, and The Swallows; but many did not, and this article is dedicated to those talented singers who paid their dues and received nothing in return but disappointment.

THE 4 JEWELS

Surely the most attractive group to come from Washington, D.C. was The 4 Jewels. Although most of their records came out in the early and mid-sixties, their ballad style was very reminiscent of those two great female groups of the 50's, The Chantels and The Clickettes.

The 4 Jewels were originally known as The Impalas, and were discovered by Bo Diddley, who lived in D.C. in the early 1960's. It was he who got the girls a recording contract with Chess/Checker Records in Chicago. The 4 Jewels consisted of Sandra Bears, Margie Clark, Carrie Mingo (later replaced by Martha Marvin) and Grace Ruffin, who is a first cousin of the late Billy Stewart.

After their lack of success with Checker Records, they switched to the Start label of Washington, on which they put out probably their best material: ALL THAT'S GOOD, JOHNNY JEALOUSY, and LOADED WITH GOODIES, all of which were popular locally, but virtually unheard of elsewhere.

In 1964, they signed with Carol King's Dimension label, and recorded their only national chart record, OPPORTUNITY, which stayed on the charts for ten weeks in the fall of 1964. While appearing at the Apollo Theatre in New York, they were seen by James Brown, who asked the girls to tour with his revue. They traveled with his show for about a year, but found it was difficult to be on the road and also keep their family life in order, so they returned to D.C.

The 4 Jewels did some studio back-up work for Billy Stewart (REAP WHAT YOU SOW), James Brown (I'M BLACK AND I'M PROUD) and others. Today, the girls still appear at cabarets and nightclubs.

THE IMPALAS

CHECKER		
999	I NEED YOU SO MUCH/FOR THE LOVE OF MIKE	1961
THE 4 JEWELS		
CHECKER	1039 LOADED WITH GOODIES/DAPPER DAN	1963
1069	TIME FOR LOVE/THAT'S WHAT THEY PUT ERASERS ON PENCILS FOR	
START		
638*	LOADED WITH GOODIES/FIRE	
638*	JOHNNY JEALOUSY/SOMEONE SPECIAL	
*BOTH RECORDS HAVE THE SAME NUMBER		
641	ALL THAT'S GOOD/I LOVE ME...SOME YOU	
DIMENSION		
1034	OPPORTUNITY/GOTA FIND A WAY	1964
1048	BUT I DO/SMOKEY JOE	
TEC		
3007	BABY IT'S YOU(SPANIELS' SONG)/SHE'S WRONG FOR YOU BABY	

By Alan Lee
Roadhouse Oldies of Baltimore

THE FOUR BEL-AIRES

The Four Bel-aires were another of the many one-record groups from D.C. They met in church - not in the choir singing gospel, but in the church kitchen singing doo-wops. The group: Albert Robinson, Robert Russel, Vernon Ricks and his cousin Warren Ricks came to the attention of popular D.C. disc jockey Al Jefferson, who encouraged the boys to record a demo, which he forwarded to X-Tra Records in New York. Since one of the group's favorite old tunes was The Mellomoods' WHERE ARE YOU (Red Robin), they chose to re-do the ballad in their own style, and it became their only release. Today, the group has reformed with three of the original four members, and they are doing club work locally.

THE FOUR BEL-AIRES
X-TRA 113 WHERE ARE YOU/TELL ME WHY CA.1959

THE CRUISERS

Quiz time: true or false - The Cruisers, one of the many Philly groups to record for V-Tone Records, also recorded as The Strollers on the Carlton label.

Double false! Although it has been commonly believed that The Cruisers were from Philly because the V-Tone label was headquartered there, the group was actually from Washington, D.C. The Cruisers did not become The Strollers, only the lead was the same.

In the mid-1950's, Paul Long moved with his family from Philadelphia to N.E. Washington, and soon became friendly with three other neighborhood youths who spent their idle hours harmonizing on the streetcorners: Eugene Williams, McKinley Anthony and Randy Hamilton.

A long friendship ensued, and by 1960, the group felt that they were ready to record. They decided on the name Cruisers because Paul had been stationed on a cruiser in the Navy. Due to the serious lack of recording facilities in D.C., the group headed for Philly, where they got some local club work and were heard by Larry Cerrin who agreed to manage them.

He took The Cruisers to V-Tone Records where they recorded IF I KNEW and CRYING OVER YOU - two beautiful ballads done in perfect early 60's group harmony style. IF I KNEW had a moderate amount of success on the East Coast, especially in Philly and D.C.; but the lack of success with CRYING OVER YOU caused the group to become inactive. Gene Williams, their lead singer, remained in Philly and formed a new group, The Strollers (no relation to the 1950's Strollers that recorded for States) and they released THERE'S NO ONE BUT YOU on the Carlton label in 1961. The Cruisers and Strollers sounded identical, but only the lead was the same.

In the mid-60's, Kenny Gamble, of Gamble/Huff fame, asked Gene Williams to record again, so Gene reformed with his old friends, The Cruisers, and two records resulted on the Gamble label. If you are a hard-core 50's group collector who is just discovering that there were at least a few good harmony sounds released as late as the mid-60's, put I NEED YOU SO by The Cruisers on your want-list. It still shows up frequently in bargain bins because it is mistaken for a soul record but it isn't; it sounds very much like the group's earlier V-Tone material.

Today, The Cruisers still play cabarets and revival shows, with Allen Prather taking the place of Gene Williams, who is no longer active.



LEFT: THE JEWELS(1975):
GRACE RUFFIN, MARGIE CLARK, SANDRA BEARS

ABOVE: THE 4 BEL-AIRES:
ROBERT RUSSEL, ALBERT ROBINSON, VERNON
RICKS, WARREN RICKS

LEFT: THE CRUISERS:
(TOP)MCKINLEY ANTHONY, GENE WILLIAMS
(BOT)PAUL LONG, RANDY HAMILTON
BELOW: THE TRUE TONES:
(TOP)RONALD HENDERSON, GENE WILLIAMS,
ANDREW LAWYER
(BOT)JOHN JOHNSON, KENNY WILLIS



THE CRUISERS

<u>V-TONE</u>	
207 IF I KNEW/MISS FINE	1960
213 CRYING OVER YOU/DON'T TEASE ME	1960
<u>GAMBLE</u>	
207 I NEED YOU SO/TAKE A CHANCE	1967
4000 PICTURE US/MINK AND SABEL, MABEL	

THE STROLLERS

<u>CARLTON</u>	
546 THERE'S NO ONE BUT YOU/COME ON OVER	1961

THE TRUE TONES

The True Tones were one of those groups whose personnel changed almost continuously. The only constant member was the group's organizer/manager/writer and lead singer, Ronald Henderson. Their first record, HONEY HONEY on Monument (not to be confused with The Teenchords' song of the same name) is a great medium-tempo harmony group sound from the late 1950's. The group's other two records were spaced rather far apart: SINGING WATERS on Felsted was released in the early 60's, and THAT'S LOVE is a soul ballad that was released on Josie in the mid-60's.

At personal appearances, The True Tones would perform as a "double group;" that is, they would open the show with their own songs, and then return to sing back-up for another singer, usually, Pookie Hudson after he left The Spaniels.

THE TRUE TONES

<u>MONUMENT</u>	
4501 HONEY HONEY/WHIRLWIND	
<u>FELSTED</u>	
8625 SINGING WATERS/BLUSHING BRIDE	1961
<u>JOSIE</u>	
950 THAT'S LOVE/HE'S GOT THE NERVE	

THE COOLBREEZERS

The Coolbreezers were one of the few D.C. groups to have their records released on a major label (ABC Paramount), but even that could not insure success. Joe Reuth, William Primrose, Bob Armstrong, Richard Stewart, E.J. Williams, and his brother Sonny, started as a gospel group. The Williams' sister, Bea, took an active interest in their career and became their business manager; she had them record some R&B demos, which were sent to a number of record companies in New York City. ABC decided to sign the group, and one record resulted. Bea then formed her own label, Bale, on which The Coolbreezers released two more records. All of The Coolbreezers' ballads featured the soaring high tenor/falsetto lead voice of Joe Reuth, who has since returned to religion as a preacher.

THE COOLBREEZERS

ABC 9865	YOU KNOW I GO FOR YOU	
	MY BROTHER	1957
BALE 100	THE GREATEST LOVE OF ALL	
101	EDA WEDA BUG	
BALE 102	LET CHRISTMAS RING	
103	HELLO MR. NEW YEAR	
ROADHOUSE 1019	JUST ROOM FOR TWO	
	YOU KNOW I GO FOR YOU	

THE PARAMONTS

One of the wildest, most frantic group records of all time was done by another one record group from D.C.: The Paramonts (not Paramounts). The song is SHEDDING TEARDROPS, which was released on the Ember label in 1963, and features an almost unbelievable froggy bass lead backed by strong group harmony.

The Paramonts consisted of Ben Thomas (lead), Richard Fountain (bass), Horace Logan (tenor - deceased), Bill Jones (2nd tenor) and Jimmy Drake (baritone). The flip side, IN A DREAM, is a smooth ballad with an emotional Jackie Rue-style crying lead by Bill Jones. Unfortunately, the disc was released when Ember Records was on the decline and received no 24

promotion. It has become a much sought-after collectors' item now, especially in Philly, where Jerry Blavat played it frequently on his oldies radio shows.

THE PARAMONTS

EMBER 1099	SHEDDING TEARDROPS/IN A DREAM	1963
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THE STARLIGHTERS

Today, he is one of the giant stars of rock music; he is known as "King Of The Hustle," but, as with so many others, Van McCoy paid his dues singing doo-wops on the streetcorners of the city - in this case, Washington, D.C.

While attending Dunbar High School in the mid-1950's, Van McCoy teamed up with his brother Norman, Paul Comedy, Fred Smith and Bernard Whisonant, and formed The Starlighters. Whenever a big R&B show came to town, the boys would sneak backstage at The Howard Theatre and audition for whomever would listen. One day, they caught the attention of Wally Roker of The Heartbeats, who liked what he heard. When he got back to New York City, he told George Goldner about this new group from D.C., and George, after hearing them, signed the group to record for his End label. They released three records on End, the first of which, THE BIRDLAND (not to be confused with the Huey Smith song), was a big local hit.

Unfortunately for the group, George Goldner was having a lot of success with The Chantels, Flamingos, Imperials, etc., and thus The Starlighters received very little promotion. The group drifted apart. It would be a gross understatement to say that Van McCoy stayed active in the music business: he recorded solo a beautiful ballad MR. DJ in 1961 (Rock 'n'), and he wrote many songs for a wide variety of artists, including THERE IS A GIRL by The Larks (Sheryl), TRA LA LA by The Majors (Imperial), STOP THE MUSIC by The Shirelles (Sceptor), and BABY I'M YOURS by Barbara Lewis (Atlantic).

Today, Van's brother Norman still works with him. Bernard Whisonant is in the Navy, Fred Smith is a U.S. Marshall, and Paul Comedy teaches in D.C.

THE STARLIGHTERS

<u>END</u>	
1031 THE BIRDLAND/IT'S TWELVE O'CLOCK	1958
1049 I CRIED/YOU'RE THE ONE TO BLAME	1959
1072 A STORY OF LOVE/LET'S TAKE A STROLL	1960

THE CHESSMEN

If you are a fan of obscure doo-wops, here is one to add to your already bulging want-list: I BELIEVE/LOLA by The Chessmen on the PAC label (not to be confused with the New York group of Chessmen that recorded acappella for Relic).

The Chessmen formed in D.C. around 1960. The group consisted of Alan Johnson (lead), Willie Hardman (1st tenor), Robert Brown (2nd tenor), and Cecil Gentry (bass). The group's one record was cut at Rodel Studios in D.C., and was released on the PAC label (Potomac Arts Corp.). I BELIEVE is a fine group version of the old ballad standard; and the flip, LOLA, is an up-tempo doo-wop song featuring powerful bass work by Cecil Gentry, in a style that most New York groups would have been proud of.

Any group from D.C. had to be willing to travel in order to make a name for itself, but unfortunately, one of The Chessmen was tied down with a large family, and the group could not venture far from home. As with most one-record groups, they gradually drifted apart, not realizing that someday their only record would become a much sought-after collectors' item.

THE CHESSMEN

PAC	I BELIEVE/LOLA
-----	----------------

THE CHATEAUS

By Marv Goldberg and Mike Redmond
Based on interviews with the group

At a recent Rhythm and Blues review in the Washington D.C. area The Five Keys "blew the crowd right out of the house." The audience was mostly composed of non-record-collecting local fans, who were especially looking forward to hearing major Washington-Baltimore area Five Keys' hits such as MY SADDEST HOUR and DREAM ON. They weren't disappointed - The Keys sounded as great as ever. But the group wasn't the same Five Keys the audience heard 15 to 23 years ago.

In reality the new Five Keys are composed of the distinctive lead of Rudy West and the former Chateaus who recorded from the mid-1950's to the early 1960's.

The relationship and merger between Rudy West and The Chateaus did not occur suddenly. In fact, The Chateaus were from the Newport News/Hampton area of Virginia, the home of Rudy and most of The Keys.

The Chateaus formed in 1952 when the members were in their late teens. The group was composed of: Oliver Sidney (tenor), Edwin Hall (tenor), Leroy Jones (falsetto), George Winfield, (first and second tenor and a cousin of Willie Winfield), and Theodore Jones (bass).

They practiced with their own material, current hits and popular tunes by The Five Keys. The Chateaus developed their style to the point that they played local theater and club dates.

In 1956 the group went to New York with their manager Ike Burden to make the necessary contacts leading to a recording contract. They were fortunate in meeting Leroy Kirkland, the famous composer/arranger, who

arranged to get The Chateaus a recording session for Epic - and later one for Warner Brothers.

At Epic they recorded DARLING, JE VOUS AIME BEAUCOUP with Oliver Sidney doing both the lead and talking parts. The song was a pop standard popularized by a French singer, the "incomparable" Hildegarde, who was a radio star during the 1940's. The tune became her theme song. Nat "King" Cole also recorded it in the mid-1950's.

The Chateaus didn't record again for three years, but during that period Leroy Kirkland continued arranging for them as they tried out new material in clubs. But when they had the opportunity to record again they returned to pop standards: THE MASQUERADE IS OVER and IF I DIDN'T CARE. Neither that record nor the subsequent LADDER OF LOVE on Warner Brothers achieved any great success.

The Chateaus' final recording was as a back-up group to The Bobbettes on the excellent CLOSE YOUR EYES, in 1963. They also recorded it themselves for the same label but it was never released.

Finally, after being together for over ten years, The Chateaus quietly drifted apart.

But this isn't the end of the story. When Rudy West wanted to re-form The Five Keys for personal appearances during the oldies revival, he called on The Chateaus. All but Leroy Jones returned to become the new Keys. To complete the circle, when the new Five Keys were recording in 1973, the producer was none other than The Chateaus' old friend, Leroy Kirkland.

Recently, there are plans being made to get The Chateaus back together in their own right. At this writing all the original members, with the exception of Leroy Jones, and with the addition of Vertania "Cooky" Tillary, are rehearsing new material and putting together a new Chateaus' act.

We at Yesterday's Memories wish them success in this new venture ■

THE CHATEAUS:

LEROY JONES, GEORGE WINFIELD,
OLIVER SIDNEY, THEODORE JONES,
EDWIN HALL



CHATEAUS DISCOGRAPHY

EPIC

9193 DARLING JE VOUS AIME BEAUCOUP (OS)/LET ME TELL YOU BABY (LJ) 1956
WARNER BROS.

5043 THE MASQUERADE IS OVER (EH)/IF I DIDN'T CARE (EH) 1959

5071 LADDER OF LOVE (EH)/YOU'LL REAP WHAT YOU SEW (EH) 1959

DIAMOND (BACKING UP THE BOBBETTES)

142 CLOSE YOUR EYES/SOMEBODY BAD STOLE DE WEDDING BELL (BOB-BETTES ONLY) 1963

LEADS: OS=OLIVER SIDNEY; LJ=LEROY JONES; EH=EDWIN HALL

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THE ORIOLES

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THE ALL-STARS

THE LATEST RAVES IN BANDS

LINCOLN COLONNADE

Sunday, June 24th

Book Review

by Pete Grendysa

"Record Collector's Price Guide - First Edition"
by Jerry Osborne and Bruce Hamilton.
Pub. by O'Sullivan Woodside & Co., 1976
208 Pages, 8½ X 11, Paperbound,
\$6.95.

I never should have thrown away those mint Snooky Lanson records - I just found out that they're worth \$2.50! A "price guide" for collectors records has to have a few built-in drawbacks, such as trying to find someone who wants to buy your Snooky Lanson records for \$2.50. The record collecting hobby is a relative newcomer, compared to comic books, for example, and prices have been in an extreme state of flux for the past six or seven years. Pardon my skepticism, but I'm not quite sure that we are ready for this book.

What Osborne and Hamilton et al are trying to do is raise the hobby by its bootstraps to a level where it will operate as smoothly as comic books and stamps, and only time will tell if they are successful. I personally hope they make it.

This first edition of the "Record Collector's Price Guide" is the product of a staggering amount of hard work. Over 20,000 "pop" and rock 'n' roll records from 1940-1965 are listed, and prices given for "good" and "near mint" copies of each. To do this, over 100 dealers and noted collectors were contacted all across the Country and their opinions on prices solicited. My own opinion is that the prices tend to reflect more accurately the dealer's idea of what they would pay for certain records, rather than the price the smiling

character behind the counter in the oldies store will ask for, especially when he sees a rabid collector with a fist full of money slavering in front of him. For example, knowing that Grendysa needs a certain Atlantic record always causes the price to double or triple miraculously - and I hardly ever slaver. Supply and demand have been the ruling factors in the hobby so far and it remains to be seen if this situation is going to change into a more rigid, nation-wide, price structure.

A guide is just that - a general rule of thumb - and the Osborne-Hamilton guide is a work of art.

The quality of the book, and the clarity and format of the printing is gratifying. Avoiding the sterile format of endless lists of names and numbers, the authors have laced the entire book with photos of artists and record labels, explanatory notes, and informative articles on the general state of the collecting hobby. Several pages of dealer ads complete the book, and give you a starting point for buying and selling records.

You'll be hearing a lot about this book in the near future, as the publishers are planning to spend \$25,000.00 on advertising and Osborne himself will be stumping the Country plugging his production.

"Record Collector's Price Guide" will be followed later this year by "Rhythm And Blues - Great Groups Price Guide" and "Country And Western - Rockabilly Price Guide," done in the same format. Don't hesitate - buy the current edition now and don't miss the other two when they become available. This is a reference book of great importance to all collectors, of all musical persuasions ■

BILLBOARD REVIEWS THE ORIOLES

By Tony Barcia

Probably the most famous group to come out of the Baltimore area was The Orioles. Here is what the leading trade paper had to say about their records from 1948 to mid-1953.

September 4, 1948

IT'S TOO SOON TO KNOW (Natural 5000) - 85
New label kicks off with fine quintet effort on a slow race ballad. Lead tenor shows fine lyric quality.

b/w BARBARA LEE - 70

Mediocre rhythm number doesn't show quartet to special advantage.

* * * * *

December 4, 1948

TO BE TOO YOU (Jubilee 5001) - 82
Tune by Deborah Chessler of IT'S TOO SOON TO KNOW fame doesn't measure up to its predecessor. Lyric is complex, and Orioles are unable to project it clearly.

b/w (IT'S GONNA BE A) LONELY CHRISTMAS - 82

Fine holiday fare with the group doing a shining job with a pleasant, sentimental ballad.

* * * * *

February 12, 1949

IT SEEMS SO LONG AGO (Jubilee 5002) - 75
The hot group turns out a good etching of a fair tune.

b/w PLEASE GIVE MY HEART A BREAK - 85

Here is the formula - simple tune, note-bending delivery - that could give the group the follow-up to IT'S TOO SOON TO KNOW.

* * * * *

April 30, 1949

DEACON JONES (Jubilee 5005) - 72
Zestful chanting of a revival take-off rhythm tune by the popular quintet.

b/w TELL ME SO - 83

One of those slow, easy torch ballads that lend themselves to the group's glissing, note-bending style. Could be an important platter in the race mart.

* * * * *

July 16, 1949

I CHALLENGE YOUR KISS (Jubilee 5008) - 82
The Orioles should have another winner in this hit ballad.

b/w DONKEY SERENADE - 71

The group's show-stopper makes for satisfactory wax.

* * * * *

February 11, 1950

WOULD YOU STILL BE THE ONE IN MY HEART? (Jubilee 5018) - 85

A strong blues ballad gets an arresting sinuously - slow treatment from the group. Should be a hot side for The Orioles and tune should get attention from other R&B performers.

b/w IS MY HEART WASTING TIME - 73

Only passable in comparison with strong reverse side in this slow ballad.

* * * * *

April 8, 1950

AT NIGHT (Jubilee 5025) - 85
Chalk up another hit for the high flying group. Tune is standout; group delivers one of their best jobs yet.

b/w EVERY DOG-GONE TIME - 70

Ordinary ballad is paled by flip. Lacks tension and mood created on overside.

* * * * *

June 3, 1950

MOONLIGHT (Jubilee 5026) - 71
Ordinary ballad side comparison with the standout flip job.

b/w I WONDER WHEN - 85

Group does one of their top performances here on a promising torcher. Orking is rich, with full fiddle effects.

* * * * *

September 23, 1950

I'D RATHER HAVE YOU UNDER THE MOON (Jubilee 5031) - 81

Warblers do a Mills Brothers here as they double the tempo for second chorus. Ditty is attractive.

b/w WE'RE SUPPOSED TO BE THROUGH - 78

The popular group gets off one of its usual slow note-benders on an okay torcher.

* * * * *

November 11, 1950

CAN'T SEEM TO LAUGH ANYMORE (Jubilee 5040) - 83
Sock reading of the Johnny Parker ballad should score another winner for The Orioles.

b/w I CROSS MY FINGERS - 79

Neat R&B treatment of this pop hit rounds out one of the best couplings the group has turned out.

* * * * *

December 2, 1950

OH HOLY NIGHT (Jubilee 5045) - 73

Group does a straight forward reverent job on the Christmas hymn.

b/w THE LORD'S PRAYER - 75

As with flip, a good Yule coupling for Orioles.

* * * * *

February 3, 1951

I MISS YOU SO (Jubilee 5051) - 82

More in blues tradition and feeling this slow ballad job makes a good backing.

b/w YOU ARE MY FIRST LOVE - 84

Group glides through a fine ballad of some years back in winning form. String backing lends extra romance.

* * * * *

September 8, 1951

I'M JUST A FOOL IN LOVE (Jubilee 5061) - 70

Group's interpretation of an okay love ballad should attract their fans.

b/w HOLD ME! SQUEEZE ME! - 72

A routine rhythm ballad gets a spirited reading from the quintet.

* * * * *

July 19, 1952

BARFLY (Jubilee 5084) - 70

Orioles are not very exciting on this new weeper ballad, though the lead does an effective job - side may get spins.

b/w GETTIN' TIRED, TIRED, TIRED - 75

The boys come through with a strong reading on this new jump item that they sell with style and a good beat. Side could pull coins.

* * * * *

September 6, 1952

SEE, SEE RIDER (Jubilee 5092) - 79

The Orioles and the Buddy Lucas Ork combine to hand the ditty a solid reading featuring a pushing beat.

b/w DON'T CRY BABY - 78

The plaintive ballad is chanted with persuasion by the group. Good weeper blues wax.

* * * * *

November 22, 1952

YOU BELONG TO ME (Jubilee 5102) - 74

The group works over the pop hit in schmaltzy style. Not their best effort, though their fans will probably take to it.

b/w I DON'T WANT TO TAKE A CHANCE - 69

Resonant vocalizing and a flexible beat mark this reading of the ballad. An okay effort.

* * * * *

February 14, 1953

I MISS YOU SO (Jubilee 5107) - 73

The group does up the oldie in their typical style. Chanting is good and the material is strong enough.

b/w TILL THEN - 73

Another good rendition.

* * * * *

February 21, 1953

TEARDROPS ON MY PILLOW (Jubilee 5108) - 70

This is good coverage on the likely new ballad

and could get some action.

b/w HOLD ME, THRILL ME, KISS ME - 70

More of the same.

* * * * *

April 18, 1953

DEM DAYS(ARE GONE FOREVER) (Jubilee 5115) - 83

Strong beat set by the group lends excitement to their rhythmic warble about the good old days. A cheerful waxing that should earn spins. Fine for the boxes.

b/w BAD LITTLE GIRL - 75

Mournful, dirge-like blues is capably sung by the group.

* * * * *

June 27, 1953

ONE MORE TIME (Jubilee 5120) - 76

This one sounds like a re-write of some spiritual material. The lyric is blues and the boys tackle it with a beat and deliver a fairly strong reading.

b/w I COVER THE WATERFRONT - 69

The group tackles the oldie, but results are not as strong because of a lack of highlights.

It's all just a bit too even in all respects.

* * * * *

July 25, 1953

CRYING IN THE CHAPEL (Jubilee 5122) - 88

The Orioles have here what is undoubtedly the strongest record in the past two years and one of the strongest R&B discs released in the past few months. The tune is the serious ditty now getting action in the country and pop markets, and the boys hand it a powerful rendition, full of feeling and spark by the fine lead singer. This could be a big, big hit.

b/w DON'T YOU THINK I OUGHT TO KNOW? - 80

Here too, the boys come through with a fine vocal on an appealing ballad, once again led forcefully by the strongest lead. Though the action will be concentrated on the flip, this side should not be overlooked. Two fine renditions by The Orioles.

RECORDS THAT WERE NOT REVIEWED ARE AS FOLLOWS:

1. A KISS AND A ROSE (Jubilee 5009)
2. FORGIVE AND FORGET (Jubilee 5016)
3. WHAT ARE YOU DOING NEW YEAR'S EVE? (Jubilee 5017)
4. YOU'RE GONE (Jubilee 5028)
5. GOODNIGHT IRENE (Jubilee 5037)
6. PAL OF MINE (Jubilee 5055)
7. WHEN YOU'RE A LONG WAY FROM HOME (Jubilee 5057)
8. BABY, PLEASE DON'T GO (Jubilee 5065)
9. WHEN YOU'RE NOT AROUND (Jubilee 5071)
10. TRUST IN ME (Jubilee 5074)
11. WAITING! (Jubilee 5082)

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THE ORIOLES(1953): (TOP)JOHNNY REED, ALEX SHARP (MIDDLE)SONNY TIL, GEORGE NELSON, RALPH WILLIAMS (BOT)CHARLIE HARRIS **29**

ADDITIONS & CORRECTIONS

From the sharp ears of Bob Hogan we add some more entries to The Hollywood Flames' discography. Confirmed by Bobby Byrd, The Sounds on Modern were The Flames:

975 COLD CHILLS/SO UNNECESSARY
(1955)

981 SWEET SIXTEEN/ANYTHING FOR
YOU (1956)

The Crescendos on Atlantic (#1109 FINDERS KEEPERS/SWEET DREAMS - 9/56) consisted of Bobby Byrd, Bobby Relf, Prentice Moreland and Dub Jones.

Bob also mentions that Ronald Jackson of The Jesters, whom we dubbed the former lead of The Youngtones, was only lead on CAN I COME OVER. The usual Youngtones' lead was Johnny Marsi.

George Moonoogian adds to the Drexel discography: #914 Bobby Elvin - GIVE IT ALL BABY (D-54497)/THINK A WHILE (D-54498).

WANTED: The Shirelles "Baby It's You," Scepter LP 504; The Shirelles & King Curtis "Give A Twist Party," Scepter LP 505; unusual LP's, 45's and photos of The Shirelles. Write to Yesterday's Memories, P. O. Box 1825, FDR Sta., New York, N.Y. 10022.

On August 24, 1976, The Afro-American Correctioneers (an organization of Black prison guards) petitioned New York's Mayor Beame to appoint Arnett "Pat" Gaston as the next Correction Commissioner for New York City. Gaston, you may recall, was the original bass of The Solitaires.

Another Bobbettes' record from Ferdie Gonzalez: King 5490 OH MEIN PAPA/DANCE WITH ME GEORGIE (1961), and one from Paul Bezanker: RCA 47-8983 IT'S ALL OVER/HAPPY GO LUCKY ME 10/66.

Another Voices' record (Bob & Earl) for The Hollywood Flames' discography is Cash 1015 TAKES TWO TO MAKE A HOME/I WANT TO BE READY.

The Atlas release by The 4 Vagabonds is listed in a Billboard source that goes up to 9/46. Therefore it comes before the Apollo sides. ■

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PHOTO ALBUM-OPPOSITE PAGE

TOP: TWO OTHER GREAT GROUPS FROM D.C., WHOSE STORIES HAVE BEEN TOLD IN OTHER PUBLICATIONS:

LEFT-THE CLOVERS(Ca.1950-THE EARLIEST KNOWN PHOTO OF THE GROUP):

(TOP)MATTHEW McQUATER, BILL HARRIS, HAROLD LUCAS
(BOT)HAROLD WINLEY, JOHN BAILEY

RIGHT-THE HEARTBREAKERS(1951):

LAWRENCE TATE (WITH GUITAR), JAMES "JAY BOY" ROSS, GEORGE "JUNIOR" DAVIS, ROBERT EVANS, LAWRENCE "LUCKY" GREEN

BOTTOM: PHOTOS WE DIDN'T HAVE IN TIME FOR THE CATS AND THE FIDDLE ARTICLE (COURTESY OF FRANK DRIGGS AT RCA AND AUSTIN POWELL):

TOP LEFT(1941): CHUCK BARKSDALE, ERNIE PRICE, TINY GRIMES, AUSTIN POWELL
TOP RIGHT(1940): (TOP) AUSTIN POWELL, ERNIE PRICE, HERBIE MILES

(BOT) CHUCK BARKSDALE

BOTTOM(1939): CHUCK BARKSDALE, JIMMY HENDERSON, ERNIE PRICE, AUSTIN POWELL

ALBUM

ПРЕССО



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AFTER-BACHELORS	CAN'T YOU UNDERSTAND-KING BEES
GRIEF BY DAY,GRIEF BY NIGHT-4 BARS	IT AIN'T THE MEAT-SWALLS
CAN'T HELP LOVIN' YOU-BACHELORS	YES SIR THAT'S MY BABY-CLOVERS
I WILL WAIT-4 BUDDIES	WHERE ARE YOU-4 BEL-AIRES(unrel)
SOMETHIN' AWFUL-5 BLUE NOTES	BLUE MOON-4 BEL-AIRES (unrel)

VOL. II

THE BIRDLAND-STARLIGHTERS	HOW BLIND CAN YOU BE-ORIOLES
IT'S 12 O'CLOCK-STARLIGHTERS	WHEN YOU'RE NOT AROUND-ORIOLES
FOR SENTIMENTAL REASONS-MARVELS	I WANT TO KNOW-KINGS
BICYCLE TILLIE-SWALLS	MAD AT THE WORLD-EPSILONS
SINCE YOU'VE BEEN AWAY-SWALLS	PHOEBE-DEROY GREEN & KOOL GENTS
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FRIED CHICKEN-MARYLANDERS	I UNDERSTAND-CLOVERS (unrel)
SHOULDN'T I KNOW-CARDINALS	IN THE EVENING, BY THE MOONLIGHT -CLOVERS (unrel)
SURRENDER-KINGS	I JUST LOST MY SWEETHEART-OCTAVES
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